

## PROBLEMS IN DRESSMAKING

How to Cut and Make a Bustle Skirt.

By MAY MANTON

SINCE the bustle skirt is the very newest and latest and is likely to be extensively worn for a good many months to come, it seems to make an especially appropriate model for this lesson. This one provides all the newest features, for it gives the breadth over the hips as well as the bustle effect and, at the same time, it is really very simple if you understand just how to go to work. We call it a one-piece skirt for it has no gores and really consists of one big piece, the peculiar shaping being given by means of plaits and



8289 One-Piece Skirt, 22 to 30 waist.

gathers. This does not mean that you can cut it out of one piece of material for there is nothing woven wide enough to cut so big a garment without joining the straight edges. In the diagram, you will note two dotted lines and those indicate where the joinings must be made in materials that are thirty-six and forty-four inches in width. The line nearer the front edge which is marked by triple crosses is for thirty-six inch material and the second line is for forty-four inch material. These lines are not in the pattern but are put into the diagram to illustrate this point. For either thirty-six or forty-four-inch material, you will require two lengths, or  $3\frac{3}{4}$  yards, the second length to be split at the center lengthwise and one piece joined to each selvedge edge of the first length.

First lay the pattern on your material to ascertain just how long each piece must be; then cut off the first strip, split the second, join the selvedge edges and press the seams open. Near the upper edge of the skirt and of the stay is a line of perforations which indicates the natural waistline. If the skirt is to be made to the high waistline, leave the pattern as it is; for the natural line, cut the pattern off on these lines of perforations. The back edges may be made with straight or curved corners. If you desire the curved corners, cut the pattern off on the perforations.

Fold the material at the center of the entire width, lay the pattern with the edge marked by the triple crosses on the fold and pin carefully into place. Mark all around the outside edge and mark all the perforations and crosses with tailor's chalk. Take out the pins and remove the pattern and mark the perforations and crosses through to the under side with tailor's tacks.

The belt must be cut on the crosswise fold and the diagram suggests the most economical way of cutting. The third piece of the pattern is a stay for the drapery and may be cut from lining material, the line of large perforations being laid straight lengthwise. In the diagram, the material is supposed to be thirty-six inches wide, folded lengthwise that the two pieces may be cut at once.

As the first step, turn the right side of the stay under on the large perforations and under-face the left side to the line of large perforations; then lay the stay aside until it is needed.

The openings or slashes in the skirt are necessary to provide for the greater fullness at the upper portion. Turn the right back edge under, both above slashes on the full length lines of perforations. Under-face the lower edge of skirt, using a strip of material three inches wide shaped exactly like the skirt and, when that is done, you will be ready for the drapery. The first step is to make the plaits in the back of the skirt below the slashes. Fold on the lines of three smaller perforations and turn the folded edges forward to meet the lines of three large perforations; baste to position. Lap the right edges of the skirt over the left to the depth of the under-facings and baste. Gather the upper edges of the slashes between the double crosses and gather on the first line of cross perforations above the opening. Lap the right edge of the stay over the left to the depth of the under-facings; then



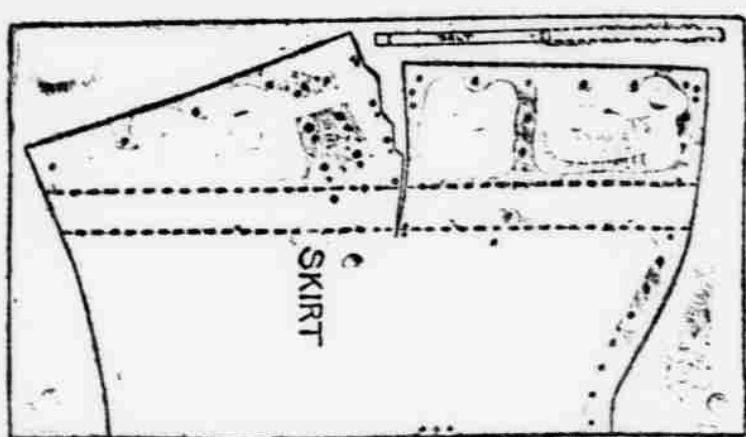
The Stay on Material 16 Inches Wide.

stitch to position. Turn the skirt up again over the seam and attach the second row of gathers to the stay on the second line of perforations in the stay. Stitch the back edges of the skirt together to any depth that you like, leaving an opening for the placket and, if you wish, an opening a few inches from the lower edge.

For the high waistline, gather at the upper edge between the double crosses and arrange the gathers over the stay.

from the center front; arrange over the stay as directed and join to the belt, center fronts together and center back at double perforations in the belt, turning the right end of the belt under the perforations.

In spite of the fact that the skirt looks elaborate, the work is really very simple and, if you follow the directions carefully, you can not go amiss. Each line and plait is accurately marked and each must fall into its own place.



The Skirt on Material 44 Inches Wide, Folded Lengthwise.

arrange the stay under the skirt with the back edges meeting and the plaited edge of the opening on the first line of perforations. Turn the upper portion of the skirt down over the lower and draw the gathered edges of the opening up to the size of the stay and arrange over the plaits; baste and

the upper edges of the skirt and the stay being placed exactly together; then arrange the skirt and stay over webbing one and one-half inches wide.

For the natural waistline, gather at the upper edge, beginning on each side at the third line of perforations



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THE long circular cape has become an exceedingly fashionable garment, utilized for many occasions and made from many materials. This one can be made just as illustrated or with the fronts shorter and curved, giving a cutaway effect, and it is appropriate for silk and satin, for cloth of light color and also for the sturdier and heavier materials of harder usage, for it is material and color that determine the character of the garment, since the shaping of the practical one and of the one of dressy occasions is the same. In the picture, broadcloth is lined. If a slightly more dressy effect were wanted, charmeuse satin could be used with lining of the same or of other silk and, for a very sturdy practical garment, tweed or some similar material would be appropriate. In any case, the neck is finished with a rolling, flaring collar and ribbon is passed around the neck under the collar while it is tacked to position, crossed at the front and tied at the back to hold the cape in place. The only fitting required is accomplished by means of short darts, so that is almost no labor required for the making. The long Russian tunic makes the newest and latest development of the over-skirt idea.

GIRLS will like this pretty, graceful wrap both for evening and afternoon use and it is fashionable for both purposes. It can be made from silk or from satin, from light colored broadcloth or from the dark colored, durable material of street wear and it is always handsome, always becoming and always smart. The neck finish makes an especially youthful feature.

LONG tunics unquestionably make a feature of the latest fashions and will be extremely smart throughout the coming season. Here is an excellent one for small women and for young girls.



## LATEST NOTES FROM THE FASHION CENTERS

ONE thing leads to another. And by the same token much dancing has led to short skirts and short skirts have led to elaborate stockings and originality in slippers. Moreover, one has to be dressed this summer so that one can dance at any given signal, such as the rolling back of rugs and the opening up of phonographs. Frocks for all times of day have consequently taken on a certain similarity.

Silks, for example, which we have long been wont to associate solely with evening and formal affairs, are now proper for all occasions from rosy morn to dewy eve. They should be combined of course with bodices of net or lace and as a general rule we should use the heavier types of lace and embroidery for morning and afternoon wear and reserve the more filmy patterns for evening. Though taffeta is still putting up a good fight to maintain its supremacy as the material for all frocks except the strictly utilitarian ones, the families of satins and crêpes are creeping back into favor and will probably come to the front with quite a flourish as fall comes on.

Petticoats whose existence were so decidedly threatened during the spring and winter are back with us with renewed delectability. The accordion-plaited one of chiffon is a happy choice for wear with sheer dresses and the all-over skirt is rather more in demand now than the erstwhile favorite with its bias ruffle attached to a plain top.

As to midsummer gowns themselves, women who can afford many gowns will choose some with bright-colored figures on a white ground or some similar contrast and other gowns of really bright-colored silks, but for the consolation of others of a more limited income let it be gratefully recorded that white is exceedingly smart and that white has limitless possibilities. One of the cleverest recent coups of a woman known for her excellent taste in clothes was a gown of white Brussels net. It was very dainty, very charming in effect, made full with ruffles and puffs and the usual trimming; but what appealed to a practical mind was the under slip of crêpe de chine and the variety of tunics that were to be worn with it. These tunics were made of taffeta and were chosen in the



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THE cape is the latest and smartest of the season's wraps. It takes on a great many forms but none that is better than the one illustrated which is combined with a separate waistcoat. The waistcoat portion is fitted by means of shoulder and under-arm seams but is half loose, nevertheless, held by means of a belt. The cape can be made longer with openings for the hands or shorter without the openings. The long cape is adapted to golf, to travel, to outdoor occasions of the kind. The shorter cape is liked for an evening wrap. There are so many variations of the one-piece skirt this season that it is almost difficult to keep track of them.

colors most becoming to the wearer. Some terminated just at the waistline with an ornamental girdle, others were accompanied by little bodice trimmings, but it was easy to see that there would be a number of toilettes evolved from the one foundation of white net. Worn with bright cerise trimming, it would be one thing and with a dainty white taffeta flowered with yellow, it would be quite another. We never have had such a season of accessories and, consequently, never such a season of opportunity. You can do so many things to transform a toilette. Net and lace are ideal materials for such a foundation but you can also turn taffeta to wonderful effect. White taffeta makes the daintiest possible summer gowns.

Again, we are to wear the most wonderful little coatees for afternoon occasions over lingerie and other simple gowns. They are made of taffeta and they are made of golfine and they are made of a new material called chutudo and all these materials are found in the most fascinating colors. The coatees themselves are the simplest things in the world, depending on their color and material for effect. If you are at all clever with your needle, you can make them yourself without the least bit of trouble, for the models are all loose, without fit. They just drape

the figure with beautiful, becoming folds. They are both picturesque and simple. In one of the season's wardrobes is a voile gown that is made with tucks through which is run to draw them up with soft fulness and here also are ribbons and coatees to match.

The chutudo is a quite new material and is very beautiful. It is lustrous and soft as silk, yet is made of mercerized cotton in very fine ribs, whereas golfine is heavier.

The favorite materials for lingerie gowns are handkerchief linen, fine cotton crêpe, voile and marquisette.

Organdie is the first choice for separate blouses and trimmings. We all know its daintiness but it is rather crushable for entire gowns and the softer materials are preferable.

The hosiery and shoes must match the gown when the latter is of the dainty afternoon or evening sort. We see a great deal of embroidered hose, beaded hose and hose with lace insets, but a famous Persian authority asserts that the sheer plain silk stocking adds to the beauty of the well-shod foot whereas the embroidered effects detract from it, a fact which in our calmer moments we cannot dispute.